

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
BATTLE OF THE BALTIC

BALLAD

BY

THOMAS CAMPBELL

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD.

(OP. 41.)

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MADE IN ENGLAND

TO
SIR GEORGE GROVE
THIS WORK,
WHICH OWES ITS EXISTENCE
TO HIS SUGGESTION,
IS DEDICATED
BY "G's" DEVOTED FRIEND,
C. V. S.

THE BATTLE OF THE BALTIC.

I.

OF Nelson and the North,
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown,
And her arms along the deep proudly shone;
By each gun the lighted brand,
In a bold determined hand,
And the Prince of all the land
Led them on.

II.

Like leviathans afloat,
Lay their bulwarks on the brine;
While the sign of battle flew
On the lofty British line;
It was ten of April morn by the chime;
As they drifted on their path,
There was silence deep as death;
And the boldest held his breath.
For a time.

III.

But the might of England flushed
To anticipate the scene;
And her van the fleeter rushed
O'er the deadly space between.
"Hearts of oak!" our captain cried; when
each gun
From its adamant lips
Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun.

IV.

Again! again! again!
And the havoc did not slack,
Till a feeble cheer the Dane
To our cheering sent us back—
Their shots along the deep slowly boom—
Then ceased—and all is wail,
As they strike the shattered sail;
Or, in conflagration pale.
Light the gloom.

V.

Out spoke the victor then,
As he hailed them o'er the wave;
"Ye are brothers! ye are men!
And we conquer but to save—
So peace instead of death let us bring;
But yield, proud foe, thy fleet,
With the crews, at England's feet,
And make submission meet
To our King."

VI.

Then Denmark blest our chief,
That he gave her wounds repose;
And the sounds of joy and grief
From her people wildly rose,
As death withdrew his shades from the day,
While the sun looked smiling bright
O'er a wide and woeful sight,
Where the fires of funeral light
Died away.

VII.

Now joy, old England, raise!
For the tidings of thy might,
By the festal cities' blaze,
While the wine-cup shines in light;
And yet amidst that joy and uproar,
Let us think of them that sleep,
Full many a fathom deep,
By thy wild and stormy steep,
Elsinore!

VIII.

Brave hearts! to Britain's pride
Once so faithful and so true,
On the deck of fame that died,
With the gallant good Riou:
Soft sigh the winds of heaven o'er their grave!
While the billow mournful rolls
And the mermaid's song condole,
Singing glory to the souls
Of the brave!

THE BATTLE OF THE BALTIC.

THOMAS CAMPBELL.

Allegro molto moderato ma deciso.

C. V. STANFORD. Op. 41

PIANO.

$\text{♩} = 84.$



The piano introduction consists of two systems of grand staves. The first system begins with a forte (f) dynamic and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The second system continues the piano texture, with the right hand playing a more active, triplet-based melody.

SOPRANO.

ALTO.

TENOR.

BASS.

Of Nel-son and the North Sing the glorious day's renown, When to

Of Nel-son and the North Sing the glorious day's renown, When to

Of Nel-son and the North Sing the glorious day's renown, When to

Of Nel-son and the North Sing the glorious day's renown, When to



The piano accompaniment for the first vocal system is shown on a grand staff. It features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

bat - tle fierce came forth All the might of Denmark's crown, And her

bat - tle fierce came forth All the might of Denmark's crown, And her

bat - tle fierce came forth All the might of Denmark's crown, And her

bat - tle fierce came forth All the might of Denmark's crown, And her



The piano accompaniment for the second vocal system is shown on a grand staff. It continues the musical texture from the first system, with the right hand playing a melody and the left hand providing harmonic support.

A

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

mf

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

f

land Led them on.

land Led them on.

land Led them on.

Prince of all the land Led them on.

mf
Like le - vi - a-thans a - float

mf
Like le - vi - a-thans a - float

mf
Like le - vi - a-thans a - float

mf
Like le - vi - a-thans a - float

accel.
Lay their bul-warks on the brine;

accel.
Lay their bul-warks on the brine;

accel.
Lay their bul-warks on the brine;

accel.
Lay their bul-warks on the brine;

accel.
Lay their bul-warks on the brine;

Più mosso.
While the sign of bat - tle flew,

While the sign of bat - tle

While the sign of bat - tle

Più mosso. ♩ = 116.

f sf sf sf

while the sign of bat - tle flew On the loft - y Brit - ish

while the sign of bat - tle flew On the loft - y Brit - ish

flew, flew On the loft - y Brit - ish

flew, flew On the loft - y Brit - ish

sf pp *cres.* *dim.*

line ; It was ten of Ap - ril

line ; It was ten of Ap - ril

line ; It was ten of Ap - ril

line ; It was ten of Ap - ril

p *un poco rit.*

morn by the chime ; As they drifted on their path There was si - lence

morn by the chime ; As they drifted on their path There was si - lence

morn by the chime ; As they drifted on their path There was si - lence

morn by the chime ; As they drifted on their path There was si - lence

pp

col. Ped.

sotto voce.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

Un poco più allegro.

But the might of

But the might of

But the might of

But the might of

Un poco più allegro. ♩ = 126.

mf

Eng - land flush'd, . . . flush'd To an - ti - ci - pate the

Eng - land flush'd, . . . flush'd To an - ti - ci - pate the

Eng - land flush'd, . . . flush'd To an - ti - ci - pate the

Eng - land flush'd, . . . flush'd To an - ti - ci - pate the

f sf sf

scene; flush'd! . . And her van . . the fleeter rush'd, her van . . the

scene; flush'd! . . And her van . . the

scene; And her van . . the fleeter rush'd, her van . . the

scene; And her van . . the

mf *cres.*

rush'd O'er . . . the dead - - ly space be -

fleet-er rush'd O'er the dead - - ly space be -

fleet-er rush'd O'er . . . the dead - - ly space be -

fleet-er rush'd O'er the dead - - ly space be -

dim. *dim.* *dim.* *dim.*

tween. tween. tween. tween.

C *sf* *tr*

ff "Hearts of oak!" . . our cap - tains cried, "Hearts of oak!"

ff "Hearts of oak!" . . our cap - tains cried, "Hearts of oak!"

ff "Hearts of oak! Hearts of oak!" . . our cap - tains cried, "Hearts of oak!"

ff "Hearts of oak! Hearts of oak!" . . our cap - tains cried, "Hearts of oak!"

tr

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair having lyrics and the second pair having lyrics and a trill mark. The piano accompaniment is in the lower register, featuring chords and arpeggiated figures. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are empty, while the piano accompaniment continues with chords and arpeggiated figures. The key signature is one sharp (F#) and the time signature is 4/4.

f When each gun . . . From its ad-am-an-tine

dim *mf*

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are empty, while the piano accompaniment continues with chords and arpeggiated figures. The key signature is one sharp (F#) and the time signature is 4/4.

When each gun . . . From its ad - am - an - tine lips . . . Spread a
lips Spread a death - shade round . . the ships, spread a

D
When each gun . . . From its ad - am - an - tine
death - shade round . . the ships,
death - shade round . . the ships,

When each gun . . . From its ad - am - an - tine lips . . . Spread a
lips Spread a death - shade round . . the ships, spread a

death - shade round . . the ships, . . spread a death - shade round . . the

death - shade round . . the ships, . . spread a death - shade round . . the

Spread a death - shade round . . the ships, round the

Spread a death - shade round . . the ships, round the

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with triplets and sixteenth notes. The bass staff provides a harmonic foundation with chords and moving lines.

ships, Like the hur - ri-cane eclipse Of the

ships, Like the hur - ri-cane eclipse Of the

ships, Like the hur - ri-cane eclipse Of the

ships, Like the hur - ri-cane eclipse Of the

The piano accompaniment continues with a treble and bass staff. It includes dynamic markings such as *p* (piano) and *f* (forte), and a *cres.* (crescendo) marking. The music features complex rhythmic patterns and chromatic movement.

sun, Like the hur - ri-cane eclipse Of the

sun, Like the hur - ri-cane eclipse Of the

sun, Like the hur - ri-cane eclipse Of the

sun, Like the hur - ri-cane eclipse Of the

The piano accompaniment continues with a treble and bass staff. The key signature changes to B minor, indicated by the addition of two flats. The music concludes with a final chord and a *f* (forte) dynamic marking.

sun. Spread a death - shade round the

sun. When each gun Spread a

sun. When each gun Spread a death - shade

col. 8va

ships,

Spread a death - shade round the

death - shade round the ships, round the

round the ships, round . . . the

p

col. 8va

ships,

ships,

ships,

Like the hur-ri-cane e -

Like the hur-ri-cane e -

Like the hur-ri-cane e -

Like the hur-ri-cane e -

p

sfp

col. 8va

clipse Of the

clipse Of the

clipse Of the

clipse Of the

Allegro giusto. $\text{♩} = 112.$

sun. A-gain! a-gain! a-gain!

sun. A-gain! a-gain! a-gain!

sun. A-gain! a-gain! a-gain!

sun. A-gain! a-gain! a-gain!

And the hav-oc did not slack,

mf Again! again!

mf Again! again!

mf Again! again! again!

mf Again! again! again! *f* And the

af

8va

F hav-oc did not slack,

tr

af

8va

col. 8va

8va

f A-gain ! a-gain !

f A-gain ! a-gain !

f A-gain ! a-gain !

f A-gain ! a-gain ! And the

And the hav-oc did not slack, did not slack, . . .

And the hav-oc did not slack, . . . did not slack, . . .

And the hav-oc did not slack, did not slack, . . .

hav-oc did not slack, . . . did not slack, . . .

Sva . . . *G* *ff*

To our cheer - ing

To our cheer - ing

p Till a fee - ble cheer . . . the Dane . . . To our cheer - ing

p Till a fee - ble cheer . . . the Dane . . . To our cheer - ing

Sva . . . *pp*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves and a grand piano staff. The second system has four vocal staves and a grand piano staff. The third system has four vocal staves and a grand piano staff. The lyrics are written below the vocal staves. The piano part includes various musical notations such as trills, slurs, and dynamic markings.

p

sent us back— Their shots a-long the deep . . .

p

sent us back— Their shots a-long the deep . . .

sent us back—

sent us back— Their

dim.

slow - ly boom— . . .

slow - ly boom— . . .

shots . . . a-long the deep slow - ly boom— . . .

pp

Lento assai.

pp Then ceased—

pp Then ceased—

pp Then ceased—

Lento assai. $\text{♩} = 80$

p

and
and
and

p

and all . . . is wail, As they strike the shat-ter'd
and all . . . is wail, As they strike the shat-ter'd
all . . . is wail, As they strike the shat-ter'd
all . . . is wail, As they strike the shat-ter'd

pp

sail; Or in con - fla - gra - tion pale
sail; Or in con - fla - gra - tion pale
sail; Or in con - fla - gra - tion pale
sail, as they strike the shat-ter'd sail; Or in con - fla - gra - tion pale

8145.

Light the gloom.

Light the gloom.

Light the gloom.

Light the gloom.

col. 8va.....

Tempo 1mo. (Allegro moderato)

Out spoke the vic-tor then, As he

mf stacc.

col. 8va.....

hail'd them o'er the wave;

“Ye are brothers! ye are men! And we

col. 8va.....

TENOR.

*mf*conquer but to save—
BASS.

Sc peace . . . instead of death let us bring ;

p
legato.

But yield, proud foe, thy fleet With the crews, at England's feet,

*mf**Allegro giusto.**mf*
And make submission meet To our King."

And make submission meet To our King."

Allegro giusto. ♩ = 112.*f**p**p*

SOPRANO. *mp* *tranquillo.*
Then Den - mark blest our chief . . .

ALTO. *mp*
Then Den - mark blest our chief That he

TENOR. *mp*
Then Den - mark blest our chief That he

BASS. *mp*
Then Den - mark blest our chief . . .

poco cres.
. . . That he gave her wounds re - pose ; And the sounds of joy and

poco cres.
gave . . . her wounds re - pose ; And the sounds of joy and

poco cres.
gave, he gave her wounds re - pose ; And the sounds of joy and

poco cres.
. . . That he gave her wounds re - pose ; And the sounds of joy and

grief . . From her peo - ple wild - ly rose, As death with-drew his
grief . . From her peo - ple wild - ly, wild - ly rose,
grief . . From her peo - ple wild - ly, wild - ly rose,
grief . . From her peo - ple wild - ly, wild - ly rose,

dim.

dim.

shades . .
As death with-drew his shades

dim.

from the day :
from the day :
from the day :
from the day :
from the day :

K

cantabile.

While the sun . . look'd smi - ling bright

While the sun look'd smi - ling bright

While the sun look'd smi - ling bright

While the sun look'd smi - ling bright

O'er a wide and woe - ful sight, . .

O'er a wide and woe - ful sight,

O'er a wide and woe - ful sight,

O'er a wide and woe - ful sight, a wide and

Where the fires . . of fu - ne - ral light Died a -

Where the fires . . of fu - ne - ral light

Where the fires . . of fu - ne - ral light

woe - ful sight,

way,
Died a - way,
where the fires . . . of fu - ne - ral
light
Died a - way.

dim.
pp
pp
pp
pp
p
pp

8145.

Allegro assai vivace. ♩ = 84.

stacc.

f

mf

f

mf

Now joy, old Eng-land, raise ! now joy, old Eng-land,

f

Now joy, old Eng-land, raise ! now joy, old Eng-land,

f

Now joy, old Eng-land, raise ! now joy, old Eng-land,

f

Now joy, old Eng-land, raise ! now joy, old Eng-land,

f

raise! For the tidings of thy

raise! For the tidings of thy

raise! For the tidings of thy

raise! For the tidings of thy

mp *cres.*

might, Now joy, old Eng-land,

might, Now joy, old Eng-land,

might, Now joy, old Eng-land,

might, Now joy, old Eng-land,

f

raise! now joy, old Eng-land, raise!

raise! now joy, old Eng-land, raise!

raise! now joy, old Eng-land, raise! For the

raise! now joy, old Eng-land, raise!

For the tid-ings of thy might,
 For the tid-ings of thy might, of thy might,
 tid-ings of thy might, for the tid-ings of thy might,
 For the tid-ings of thy might, for the tid-ings of thy might,
sfp
col. 8va

Now, joy! . . . now, joy! . .
 Now, joy! . . now, joy! . .
 Now, joy! . . .
 Now, joy! . . .
sfp *sfp* *sfp*

joy! . . .
 joy! . . .
 joy! . . . Whilst the
 joy! . . . By the fes-tal ci-ties' blaze,
f *mf.*

By the fes - tal ci - ties blaze, Whilst the wine-cup,
 By the fes - tal ci - ties' blaze, Whilst the wine-cup,
 wine-cup shines in light, whilst the
 whilst the

col. 8va

whilst the wine - cup shines in light; By the
 whilst the wine - cup shines in light; By the
 wine-cup shines . . in light; By the fes - tal ci - ties'
 wine-cup shines . . in light; By the fes - tal ci - ties'

mf

col. 8va

fes - tal ci - ties' blaze, by the fes - tal
 fes - tal ci - ties' blaze, by the fes - tal
 blaze, Whilst the wine-cup shines in light,
 blaze, Whilst the wine-cup shines in light,

col. 8va

ci - ties' blaze, . . .

ci - ties' blaze, . . .

Whilst the

Whilst the

8va

f *cres.*

col 8va

Whilst the wine - cup shines in light, . . .

Whilst the wine - cup shines in light, . . .

wine - cup shines, the wine - cup shines in light, . . .

wine - cup shines, the wine - cup shines in light, . . .

8va

col 8va

the wine-cup shines . . . in light; *N ff*

the wine-cup shines . . . in light; *ff*

the wine-cup shines . . . in light; *ff*

the wine-cup shines . . . in light; *ff*

8va

col 8va

8145.

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are vocal parts, each starting with a treble clef and a key signature of one sharp (F#). The fifth staff is a piano accompaniment, starting with a grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics "The Rose Tree" are written below the vocal staves. The tempo/mood is marked "And" (Adagio) at the beginning of the vocal parts. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

yet amidst that joy . . . and up - roar, . . .
 yet amidst that joy . . . and up - roar, . . .
 yet amidst that joy . . . and up - roar, . . .
 yet amidst that joy . . . and up - roar, . . .
 yet amidst that joy . . . and up - roar, . . .

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for a piano and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). The music is in 3/4 time, key of D major, and consists of 16 measures. The piano part features a prominent sixteenth-note melody in the right hand, while the left hand provides a simple harmonic accompaniment. The vocal parts enter in the second measure, each with a distinct melodic line. The score is marked with "sf" (sforzando) and "sfz" (sforzando) dynamics.

Let us

Let us

Let us

Let us

sf

dim.

think of them that sleep Full . .

think of them that sleep Full . .

think of them that sleep Full

think of them that sleep Full . .

p

ma - ny a fa - thom deep By thy

ma - ny a fa - thom deep By thy

ma - ny a fa - thom deep By thy

ma - ny a fa - thom deep By thy

p

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

Tempo 1mo. Allegro molto moderato.

Tempo 1mo. Allegro molto moderato.

Brave hearts! to Britain's pride Once so

Brave hearts! to Britain's pride Once so

Brave hearts! to Britain's pride Once so

Brave hearts! to Britain's pride Once so

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

pp

p legato.

Soft sigh . . the winds of heav'n o'er their

p
Soft

grave,

sigh . . the winds of heav'n o'er their grave,

p
Soft sigh . . the winds of

p
Soft sigh . . the winds of

soft sigh the winds, . . . the

soft sigh . . . the winds of heav'n, the

heav'n o'er their grave, . . soft sigh . . . the

heav'n o'er their grave, soft sigh the

winds of hea - ven o'er their grave, the

winds . . . of hea - ven o'er their grave, . . . the

winds, . . . soft sigh the winds, . . . the

winds, soft sigh the winds, the

Un poco più Lento.

winds . . . of heav'n . . . o'er their grave !

winds of heav'n o'er their grave !

winds of heav'n o'er . . their . . grave !

winds . . . of heav'n o'er their grave !

winds . . . of heav'n o'er their grave !

Un poco più Lento. ♩ - 76.

And the mer - maid's song con -

While the bil - low mourn - ful rolls

While the bil - low mourn - ful rolls

doles, and the mer - maid's song . . .

while the bil - low mourn - ful rolls

while the bil - low mourn - ful rolls

while the bil - low mourn - ful rolls

dim.

con - doles

Sing . . . ing, . .

Sing ing,

Sing ing,

Sing ing,

Sing ing,

pp

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves and a grand staff for piano. The second system has four vocal staves and a grand staff. The third system has four vocal staves and a grand staff. The lyrics are: 'And the mer - maid's song con -', 'While the bil - low mourn - ful rolls', 'doles, and the mer - maid's song . . .', 'while the bil - low mourn - ful rolls', 'while the bil - low mourn - ful rolls', 'while the bil - low mourn - ful rolls', 'con - doles', 'Sing . . . ing, . .', 'Sing ing,', 'Sing ing,', 'Sing ing,', 'Sing ing,'. The piano part features triplet figures in the right hand and a steady accompaniment in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo).

cres. sing - - - ing, sing - - - ing glo - ry, *f*

cres. sing - - - ing, sing - - - ing glo - ry, *f*

cres. sing - - - ing, sing - - - ing glo - ry, *f*

cres. sing - - - ing, sing - - - ing glo - ry, *f*

pp

mp glo - ry to the souls Of the brave! *p*

mp glo - ry to the souls Of the brave! *p*

mp glo - ry to the souls Of the brave! *p*

mp glo - ry to the souls Of the brave! *p*

p *pp* *pp*